

# Locational Aesthetics: Squashing

## Andy Ingamells

[Read the following text aloud after strenuous physical exercise, preferably squash.]

*As a composer I think it's er, yeah I think it's really important to, to play squash. It's a very musical game. When the ball's bouncin', the echo, the resonance, the indeterminate rhythm of the game; everything, it comes together in this big cacophonous sound y'know. I think it's, it's really such a fantastic musical experience to play.*

*I come to the squash court and I play and I start to think about music and then I start to talk about music.*

'It is said that "talking about music is like dancing about architecture". This means that talking about music is pointless.'

*The sounds of the voice when you're out of breath; I think it really changes it and it really gives it a different character. And it, it's that character that sounds like music.*

'But talking may sometimes sound like music. In fact, some languages such as Chinese or Swedish are intoned, where different sounds convey different meanings, just like music.'

*I listen to a lot of music where the voice has been distorted in some way, maybe using electronics. But really a voice distorts in everyday life. It distorts on the squash court when you're out of breath, when you're running for a ball, when you can't concentrate on what you're saying. And that's also music.*

'The sounds of our speaking voices may in fact be music, rather than about music.'

'And our activities also interact with architecture, in a very direct way.'

'So if talking can be considered music, then this game of squash can be considered dance.'

'In this case we are talking about music whilst dancing about architecture.'

**Andy Ingamells** is an experimental musician developing unorthodox and extraordinary methods of composition that blur the distinction between composer and performer. Examples of his work include a 24-hour performance disseminating brief instructions via the internet to be interpreted in over 30 countries worldwide, expanding the idea of musical indeterminacy to read aspects of everyday life as notation, inventing the game of violin cricket, and a five-day performance-journey across Europe inspired by organ music.

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